

Authentic  
**GUITAR-TAB**  
Edition  
Includes Complete Solos

SELECTIONS FROM

# PANTERA

## FAR BEYOND DRIVEN



PARENTAL  
**ADVISORY**  
EXPLICIT LYRICS



# STRENGTH BEYOND STRENGTH

All gtrs. tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$   
 ⑤ = A $\flat$  ② = B $\flat$   
 ④ = D $\flat$  ① = E $\flat$

Words and Music by  
 VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately  $\text{♩} = 112$

Verses 1 & 2:

A5 G#5

G5

G $\flat$ 5

A5

C5

1. There's noth - ing. No ed - u - ca - tion. No

2. See additional lyrics

Gtr. 1

A5 G#5 G5 G $\flat$ 5 A5

fam - 'ly life — to o - pen my arms — to. You'd say my

C5 A5 B $\flat$ 5 A5 B $\flat$ 5 A5 B $\flat$ 5

job's to - day, — yet gone to - mor - row, I'll be broke in a gut - ter.

G $\flat$ 5 F5 A $\flat$ 5 F5

I know the op - in - ion. A

PM. PM. PM.

No Chord G $\flat$ 5 F5

bro - ken rec - ord. Fuck

3 3

PM.

A $\flat$ 5 F5 E5

you and your col - lege dream. — Fact is, we're strong - er than all.

3

PM.

1. A5 G $\flat$ 5 G5 G $\flat$ 5 2. N.C.

2. You're



Play 3 times

Interlude I:  
Half-time feel  
Play 3 times

0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1 0 1 1 0 1 1 0 1 2 1 1 1 2 1 1 1

A5 G#5

G5

Gb5

Verse 3:

Gb5

F5

Sad state of af-fairs.

PM.

0 1 1 0 1 1 0 1 7 6 6 6 5 5 5 4 4 4 4 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Ab5

F5

N.C.

Gb5

F5

Crip - pled A - mer - i - ca. Pipe

PM.

PM.

0 6 6 6 3 1 1 1 1 1 1 1 3 6 4 4 6 3 4 4 4 3 1 1 1 1 1 1 1 1 1 1

Ab5

F5

E5

dream butt - fucked Im - mune. Strong-er than all.

PM.

1 1 1 1 1 1 1 1 6 6 6 3 1 1 1 1 1 1 1 1 2 2 2 2 0 0 0 0

Half-time  
F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

w/Fill 1 (Gtr. 2, 2nd time)

(2nd time) Rrrr!

Rhy. Fig. 1

We've  
(end Rhy. Fig. 1)

Bridge I:

F5 C/E F5

G♭5

F5 C/E F5

G♭5

F5 C/E F5

G♭5

grown in - to a mon - ster.  
See additional lyrics

An ar - ro - gant, ex - plo - sive

1.-3.  
w/Fill 1 (Gtr. 2)

F5 C/E F5

G♭5

4.

Interlude II:  
Play 3 times

F5

G♭5

moth - er - fuck.

Far too late!

A.H.

8<sup>th</sup>

A.H.

With bar (dive)

F5

G♭5

F5

G♭5

F5

grad. dive

Fill 1

Gtr. 2



**Guitar Solo:**

w/Rhy. Fig. 1 (Gtr. 1, 4 times)

F5 C/E F5 G<sup>b</sup>5 F5 C/E F5 G<sup>b</sup>5 F5 C/E F5 G<sup>b</sup>5 F5 C/E F5 G<sup>b</sup>5 F5 C/E F5 G<sup>b</sup>5

Gtr. 2

w/harmonizer effect

1/2

13

12

13

11

(11)

13

13

Gtr. 3

*f* w/harmonizer effect

1/2

6

5

6

4

(4)

6

6

F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5

12

13

20

18

17

(17)

(17)

20

19

20

19

17

16

17

3

w/trem. bar

-1/2

5

6

5

4

(5)

(5)

11

10

11

10

10

9

10

F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5F5 C/E F5 G<sup>b</sup>5(8<sup>va</sup>)

20

18

19

18

17

16

17

20

19

19

18

16

17

20

19

19

18

16

17

12

11

12

11

11

10

11

13

12

13

12

13

12

13

12

13

12

11

12



F5 C/E F5 G $\flat$ 5 F5 C/E F5 G $\flat$ 5

Gtr, 3

## Bridge II:

F5 C/E F5 G $\flat$ 5 F5 C/E F5 G $\flat$ 5 F5 C/E F5 G $\flat$ 5 F5 C/E F5 G $\flat$ 5

Hail kings. The new kings.

Double-time  
N.C.

Strong - er than all.

A5 G $\sharp$ 5 G5 G $\flat$ 5

## Verse 4:

G $\flat$ 5 F5 A $\flat$ 5 F5

A sim - ple pro - gress to

(See additional lyrics)

le - gal - ize. — There

would not be a choice — but to take our side. —

ev - er strong - er than all. Strong - er than all.

Additional Lyrics

Verse 2:  
 You're working for perfect bodies, perfect minds and perfect neighbors.  
 But I'm helping to legalize dope on your pristine streets and I'm making a fortune.  
 You're muscle and gall. Naive at best. I'm bone, brain and cock.  
 Deep down stronger than all.  
 (To Interlude I)

Bridge I:  
 Hard as a rock. Shut like a lock.  
 Finally, the president in submission.  
 He holds out his hand on your television and draws back a stump.  
 It's too late for some.  
 (To Interlude II)

Verse 4:  
 Be there no question of certain strengths.  
 Know this intention. Forever stronger than all.  
 (To End)







F#5 G5 N.C.(E5)

F#5 G5

— birthed — its gift. —

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 0 0 4 5 0 0 1 0 1 0 0 0 1 0 1 0 0 4 5

Double-time  
N.C.(E5)

F#5 G5

No more, The small one, the weak one, the fright - ened one.

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 2 5 3

N.C.(E5)

F#5 G5

Run - ning from beat - ings, de - flat - ed, I'm be - com - ing

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3

N.C.(E5)

F#5 G5

more than a man, More than you ev - er were.

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 3



N.C.(E5) F#5 G5

Driv - en and burn ing to rise be - yond Je - sus!

PM

**Chorus:**  
Half-time feel

B5 A5 D5/A w/Fill 1 (Gtr. 2) (B5) (A5) D5/A

I'm born a - gain

PM. ....

B5 A5 D5/A

with snake's eyes. Be - com - ing

PM

Fill 1  
Gtr 2



w/Fill 1 (Gtr. 2)  
(B5) (A5)

D5/A

1.

Double-time

God - size

PM. -----

7 6 5 0 0 5

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

w.Rhy. Fig 1A (Gtr. 2, 4 times)

N.C.(E5)

F#5 G5

Err

PM -----

0 0 2 1 0 0 2 1 0 0 2 1 0 5

N.C.(E5)

F#5 G5

N.C.(E5)

PM -----

PM -----

0 0 2 1 0 0 2 1 0 0 2 1 0 4 5 0 0 2 1 0 0 2 1

2 3 2 3

F#5 G5

N.C.(E5)

F#5 G5

PM -----

PM -----

0 0 2 1 0 2 3 0 0 2 1 0 0 2 1 0 0 2 1 0 2 3

4 5 4 5





# 5 MINUTES ALONE

All gtrs tune down 1 1/2 steps:

- ⑥=C# ③=E  
⑤=F# ②=G#  
④=B ①=C#

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Slowly ♩ = 82

Intro:

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

Gtr. 1

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

B♭5 G5 E5

No Chord

Verse:

(E5)

1 I see you had your mind— all made up, you group of pit - i - ful liars.—

2. See additional lyrics

2. See additional lyrics



**E(-5)** **(E5)**

Be - fore I woke to face - the day your mas - ter plan trans - pired. Some - thing - told me -

**E(-5)**

- this job has more to meet - the eye. My song is not be - lieved? - My words some - what de - ceiv - ing? -

**NC**

Now I'm un - whole.

grad. bend 1/2

**Pre-chorus:**  
**(E5)**

You've raged a war of nerves, - but you can't crush the king - dom

grad. bend 1 PM ..

G5 A5 E5

G5 A5 E5

Can't be what your id - ols are.

G5 A5 E5

G5 A5 E5

G5 A5 E5

G5 A5 E5

Can't leave that scar.

You cry for com - pen - sa - tion.

Chorus:

G5 A5 E5

G5 A5 E5

G5 A5 E5

B $\flat$ 5 G5 E5

I ask you please just give us

five min - utes a - lone..

G5 A5 E5

G5 A5 E5

G5 A5 E5

B $\flat$ 5 G5 E5

Just give us.



G5 A5 E5

G5 A5 E5

G5 A5 E5

B $\flat$ 5 G5 E5

five min - utes a - lone —

G5 A5 E5

G5 A5 E5

G5 A5 E5

B $\flat$ 5 G5 E5

NC.

To Coda ⊕

Err!

I feel like bro-ken glass. —

Interlude:

NC.

A5 G#5 G5 F#5 F5 G5 A5 E5 G5 A5 E5

Err! Five min - utes

G5 A5 E5 Bb5 G5 C5 G5 A5 E5 G5 A5 E5

a lone

G5 A5 E5 Bb5 G5 E5

Just give us Yeah!

with bar (dive and release)

Interlude:  
NC. (G5)



NC

$$F_{\text{H}_2\text{O}}$$

Gtr 2

The image shows a musical score for guitar and bass. The guitar part (top staff) is in E major and features a melodic line with various ornaments and a final triplet. The bass part (bottom staff) provides a harmonic accompaniment with a repeating eighth-note pattern and fingerings indicated by numbers 1, 2, and 3.

FS

F5

B65

F5

E5

**F5**

ES

**B5**

**F5**

G.5

**F5**

**G5 G5**

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody and bass line, and the second measure contains the second half. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (quarter), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (quarter), C-10 (quarter), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (quarter), C-11 (quarter), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (quarter), C-12 (quarter), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (quarter), C-13 (quarter), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (quarter), C-14 (quarter), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (quarter), C-15 (quarter), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (quarter), C-16 (quarter), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (quarter), C-17 (quarter), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (quarter), C-18 (quarter), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (quarter), C-19 (quarter), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (quarter), C-20 (quarter), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (quarter), C-21 (quarter), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (quarter), C-22 (quarter), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (quarter), C-23 (quarter), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (quarter), C-24 (quarter), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (quarter), C-25 (quarter), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (quarter), C-26 (quarter), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (quarter), C-27 (quarter), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (quarter), C-28 (quarter), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (quarter), C-29 (quarter), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (quarter), C-30 (quarter), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (quarter), C-31 (quarter), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (quarter), C-32 (quarter), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (quarter), C-33 (quarter), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (quarter), C-34 (quarter), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (quarter), C-35 (quarter), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (quarter), C-36 (quarter), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (quarter), C-37 (quarter), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (quarter), C-38 (quarter), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (quarter), C-39 (quarter), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (quarter), C-40 (quarter), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (quarter), D-41 (quarter), C-41 (quarter), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (quarter), D-42 (quarter), C-42 (quarter), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (quarter), D-43 (quarter), C-43 (quarter), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (quarter), D-44 (quarter), C-44 (quarter), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (quarter), D-45 (quarter), C-45 (quarter), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (quarter), D-46 (quarter), C-46 (quarter), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (quarter), D-47 (quarter), C-47 (quarter), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (quarter), D-48 (quarter), C-48 (quarter), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (quarter), D-49 (quarter), C-49 (quarter), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (quarter), D-50 (quarter), C-50 (quarter), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (quarter), D-51 (quarter), C-51 (quarter), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (quarter), D-52 (quarter), C-52 (quarter), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (quarter), D-53 (quarter), C-53 (quarter), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (quarter), D-54 (quarter), C-54 (quarter), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (quarter), D-55 (quarter), C-55 (quarter), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (quarter), D-56 (quarter), C-56 (quarter), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (quarter), D-57 (quarter), C-57 (quarter), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (quarter), D-58 (quarter), C-58 (quarter), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (quarter), C-59 (quarter), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (quarter), C-60 (quarter), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (quarter), C-61 (quarter), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (quarter), C-62 (quarter), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (quarter), C-63 (quarter), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (quarter), C-64 (quarter), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (quarter), C-65 (quarter), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (quarter), C-66 (quarter), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (quarter), C-67 (quarter), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (quarter), C-68 (quarter), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (quarter), C-69 (quarter), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (quarter), C-70 (quarter), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (quarter), C-71 (quarter), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (quarter), C-72 (quarter), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (quarter), C-73 (quarter), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (quarter), C-74 (quarter), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (quarter), D-75 (quarter), C-75 (quarter), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (quarter), D-76 (quarter), C-76 (quarter), B-7

D.S.  $\frac{3}{8}$  al Coda  $\text{Coda}$ 

F5 G $\flat$ 5 F5 G $\flat$ 5 G5 F5 G $\flat$ 5 F5 G $\flat$ 5 G5 NC

I ask you please, just give us

Coda

Outro:  
E5B $\flat$ 5

E5

I ask you please, just give us, I ask you please, just give us, I ask you please, just give us,

F5

G5 A5 E5

G5 A5 E5

B $\flat$ 5 G5 E5

I ask you please, just give us...

I ask you please,

I ask you please,

G5 A5 E5

G5 A5 E5

B $\flat$ 5 G5 E5

G5 A5 E5

I ask you please,

I ask you please,

(w/ad lib vocal until end)



[illegible]

*Repeat and fade*

G5 A5 E5                      G5 A5 E5                      B♭5 G5 E5                      G5 A5 E5                      B♭5 G5 E5                      G5 A5 B♭5

PM. ---|                      PM. ---|                      PM. ---|                      PM. ---|

G5 A5 E5      G5 A5 E5      Bb5 G5 E5      G5 A5 E5      Bb5 G5 E5      G5 A5 Bb5

5 7 2      5 7 2      8 5 2      5 7 2      8 5 2      5 7 8

### *Additional Lyrics*

**Verse 2.**

verse 2:  
I read your eyes, your mind was made up.  
You took me for a fool.  
You used complexion of my skin for a counter racist tool.  
You can't burn me. I've spilled my guts out in the past  
Taken advantage of because you know where  
I've come.  
My past. (To Pre-chorus )

# I'M BROKEN

Moderately ♩ = 148

Half-time feel

Intro:

No Chord (E5)

\*Guitar I

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

\*2 guitars arranged for 1 with harmonizer effects set 8<sup>th</sup>

Tuning for all guitars: ⑤ = C#, ⑥ = F#, ④ = B, ③ = G, ② = G#, ① = C#



## Verses 1 &amp; 2:

N.C.

won - der if we'll smile in our cof - fins while loved ones mourn the day, ab -

2. See additional lyrics

sence of our fac - liv - ing, laugh - ing, eyes a - wake. Is

(E5)

this too much for them — to take? — Too —

young — for — one's — con - clu - sion the life -

style won — Such val - ues you taught — your son. — That's

**Bridge:**  
**N.C.(E5)**

how! That's how! That's how! Look at me

now

**Choruses 1 & 2:**  
**N.C.(E5)**

1. I'm brok - en, — in - her - it my —

2. See additional lyrics



1. E5

hfe. I'm brok - en!

P.M.

2. E5

Interlude:  
E5

Uh!

P.M.

PM

PM

F5

That's

P.M.

Bridge:  
N.C.(E5)

how!

Look at us now!

Guitar solo:  
N.C.(E5)

Guitar 2

Let ring

\*2 guitars arranged for 1.

With bar



The musical score is for the song "The Girl Who Came to Supper" by J. S. Gershwin. It is in 3/4 time and the key of D major (indicated by two sharps). The score is written for voice and piano. The vocal line features a melody with various ornaments, including grace notes and triplets. The piano accompaniment includes chords and arpeggiated figures. The score is divided into sections by bar lines, with some sections marked "With bar". The tempo is marked "Allegretto". The score is for a single system, with the vocal line on the top staff and the piano accompaniment on the bottom staff.

[illegible]

The musical notation for the 'Vibrato Bar' section is shown on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The notation includes various fingerings (1, 2, -1, -2) and articulations (accents, slurs). The text 'With bar' is written above the first and second measures of the top staff. The text '\*Pull up on vibrato bar' is written above the final measure of the top staff. The text 'Feedback' is written above the final measure of the bottom staff. The notation is divided into measures by bar lines.

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef staff contains the melody, which begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass clef staff contains the accompaniment, which begins with a bass clef and a 2/4 time signature. The accompaniment starts on a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The score is divided into two systems. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The melody is marked with 'loco' in measures 1, 5, and 9. The accompaniment is marked with 'loco' in measures 1, 5, and 9. The score is written in a simple, clear style, with notes and rests clearly visible. The key signature of one sharp (F#) is indicated by a sharp sign on the F line of the treble clef staff. The time signature of 2/4 is indicated by a '2' over a '4' in the treble clef staff. The tempo marking 'Allegretto' is written in a cursive font at the top right of the page. The title 'The Rose Tree' is written in a cursive font at the top left of the page. The composer's name 'J. S. Bach' is written in a cursive font at the bottom right of the page. The score is written in a simple, clear style, with notes and rests clearly visible. The key signature of one sharp (F#) is indicated by a sharp sign on the F line of the treble clef staff. The time signature of 2/4 is indicated by a '2' over a '4' in the treble clef staff. The tempo marking 'Allegretto' is written in a cursive font at the top right of the page. The title 'The Rose Tree' is written in a cursive font at the top left of the page. The composer's name 'J. S. Bach' is written in a cursive font at the bottom right of the page.

Guitar 1

Measures 1-4 of the musical score for Guitar 1. The notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 1 contains a whole rest. Measure 2 contains a whole rest. Measure 3 contains a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 4 contains a quarter note D4, a quarter note C#4, and a quarter note B3. The score ends with a double bar line.

Chorus  
N.C.(E5)

I'm brok - en! \_\_\_\_\_ In - her - it my \_\_\_\_\_

Guitar 2

(8<sup>va</sup>)

loco

11 7

12

Guitar 1

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 5 7 5 7

life \_\_\_\_\_ I'm brok - en! \_\_\_\_\_ That's

E5

\_\_\_\_\_

PM.

0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0 2 2 2 2 2 0



Bridge:  
N.C.(E5)

how

Guitar 1

with wah

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 2 3 2 1 0

Look at me now

5 6 5 3 0 2 3 2 1 0 5 6 5 3 0 5 6 5 3 0

Chorus:  
N.C.(E5)

N.C.(E5)

I'm brok - en!

0 0 7 5 0 2 0 2 0 2 0 3 0 5 7 5 0 2 0 2 0 2 0 3 0

I'm brok - en! I'm brok - en!

6 7 5 0 2 0 2 0 2 0 3 0 5 7 5 5 7 5 0 2 0 2 0 2 0 3 0

Outro  
E5

The musical score for the Outro section consists of two staves. The top staff is a vocal line in treble clef, key of E major (three sharps), and 4/4 time. It contains the lyrics "I'm broke!" and "Uh!". The bottom staff is a guitar line in treble clef, also in E major and 4/4 time. It features a repeating rhythmic pattern of eighth notes, with a "PM" (pick up) marking at the beginning of the first and second measures. The guitar line ends with a final chord marked "5".

*Repeat and fade*

The musical score for the Repeat and fade section consists of two staves. The top staff is a vocal line in treble clef, key of E major, and 4/4 time. It contains the lyrics "I'm broke!" and "Uh!". The bottom staff is a guitar line in treble clef, also in E major and 4/4 time. It features a repeating rhythmic pattern of eighth notes, with a "PM" (pick up) marking at the beginning of the first and second measures. The guitar line ends with a final chord marked "5".

*Additional Lyrics*

*Verse 2:* One day we all die,  
A clichéd fact of life.  
Force-fed, to make us heed,  
Inbred to sponge our bleed.  
Every warning, a leaking rubber,  
A poison apple for mingled blood.  
Too young for one's delusion,  
The lifestyle cost.  
Venereal mother embrace the loss.  
That's how.

*Bridge 2:* Look at you now,

*Chorus 2:* You're broken.  
Inherit your life.

*(To Interlude)*

# HARD LINES, SUNKEN CHEEKS

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down 1 1/2 steps:

- ⑥ = G# ③ = E  
⑤ = F# ② = G#  
④ = B ① = C#

C5



Moderately ♩ = 86

Intro:

Em6

Gtr. 1

E°7

A7(no3)

C5

mf

Let ring

Let ring

Let ring

Em6

E°7

Am

Let ring

Let ring

Let ring

Half-time feel

Moderately ♩ = 100

No Chord (B5)

1.-3.

4.

G5

A5

F5

G5

F5

A5

F5

G5

F#5

Gtr. 1

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

rit.

\*Gtr. 2

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

rit.

\*2 gtrs. arr. for 1







Bridge I:  
N.C.(B5)

Gtr. 1

A.H. A.H.

A.H. A.H.

A.H. A.H.

G5

A5

F5 G5

F5

Gtr. 2

A.H.

A.H.

A.H. A.H.

A.H. A.H.

(B5)

A.H. A.H.

A.H. A.H.

A.H. A.H.

rit.

G5

A5

F5 G5

F#5

A.H.

A.H.

A.H. A.H.

A.H. A.H.

rit.

Moderately fast ♩ = 134

Verse 2:

F5 E5

F5 E5

F5 E5

You know it's bad, some may say sad. A hang-ov - er is in - spir - a -

Gtr. 2

P.M.

P.M.

P.M.





Half-time feel  
Moderately ♩ = 100

Chorus:  
B5

G5

F5 G5 F5

F#5

tion.

Gtr. 2

My soul for a

P.M. ....

P.M. ....

P.M. ....

B5

F5

F#5

G5

B5

goat.

F#5

B5

F5

F#5

G5

Yet I'll out - live the old.

P.M. ....

Bridge II:  
N.C.(Cm)

Whisper Ah.

Gtr. 2

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

A.H.

3

6

4

(4)

3

2

4

6

(6)

3

5

(5)

3

3

4

3

2

1

Ah.

A.H. 1/2

A.H. A.H. A.H. A.H. 1/2

3 6 4 (4) 3 2 4 6 (6) 3 6 4 (4) 3

**Interlude I:**  
**Em6**

Spoken: Simply to thy ghost I cling.

Gtr. 1

Gtr. 2 Let ring with bar

A.H. A.H. A.H. A.H.

3 3 4 2 1 0 0 2 0 2 0 3 0 0

**E°7** **Am** **Em6**

Simply to thy ghost I reject. Simply to thy ghost I give spi

Let ring

2 0 2 0 2 1 2 0 2 0 5 0 2 0 2

**E°7** **Am**

Let ring

2 0 2 3 0 0 2 0 2 0 2 1 2 0 2 0





Am

AmaddF

8<sup>va</sup>

A H

1

1

1/2

20 20 17 17 20 17 20 17 20 17 20 17 20 17 20 17

12

Let ring

Am

G

E/G

(loco)

Hold bend

Let ring

N.C. loco

Am

1/2

17 17 15 13 15 (15) 13 15 15 13 14 14 13 12 12 (12) x 10

5 7 3

N.C.

3 A.H. 3 A.H.

9 9 9 8 8 7 5

17 17 15 13 15 (15)

19 15 15 15 13 14 13 14 13

Gtr 2 *8va* *loco*

Fdbk Gtr 1

17 15 18 15 18 (18) 17 19 18 (18) 17 17 16 17 18

5 (5) 7 (7) 3

Am

Hold bend

15 15 (18) 15 (18) (15) (15) (18) (18)

Let ring

Hold bend

22 22 (24) 22 (24) (22) (24) (22) (24) (24)

\* refers to Gtr. 2 only

\*\* Hold bend and rapidly tap on specified fret w/pick.

Interlude II:

Em6  
Gtr 2 & 3 *pick slide*

Gtr. 1

Let ring

Let ring

Let ring

2 0 2 0 2 3 0 0 2 0 2 0 2 1 2 0 2 0 5 9

\* Gtr. 1 & 2 arr. for Gtr. 1

E<sup>o</sup>7

A7(no3)

C5



[illegible]

**Moderately fast ↓ = 134**

**Verse 3:**

FS ES

F5 E5

F5 E5

Musical score for the song "Tempter, Tempt-ing, tempt me, mo-lest me. You know that I'll sub-mit." The score is written for voice and piano. The voice part is in the treble clef with a key signature of one sharp (F#). The lyrics are: "Tempt - er, tempt - ing, tempt me, mo - lest me. You know that I'll sub-mit." The piano accompaniment is in the left hand, featuring a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The score is divided into three measures, each with a "P.M." (Piano Melody) section.

G5

F5 G5 F5 F5 E5

FS ES

For this is my weak-ness and it saves me from re-la-tion-ships with those

FS ES

G5

Chris - tians, You — know — they'll sell — you, Ah!

Half-time feel  
Moderately ♩ = 100  
Chorus:  
B5

Chorus: B5 F#5 B5 F5 F#5 G5

My soul for a goat.

Gtr 2

PM:-----

B5 F#5 B5 F5 F#5 G5

Chorus: B5 F#5 B5 F5 F#5 G5

Yet I'll out - live the old

Gtr 2

PM:-----

Outro:  
N.C.(Cm)

Outro: N.C.(Cm)

Whisper Ah!

Gtr. 2

A.H. A.H. A.H.

\*Repeat & Fade  
C5

Gtrs. 1 & 2

Gtr. 3

1/2

\*w/ad lib lead gtr. until fade

Handwritten musical score for guitar, featuring a treble clef, a key signature of one flat, and a 12-measure piece. The score includes a melody line with various notes, rests, and ornaments, and a bass line with fret numbers. The melody line has several 'A.H.' (Articulation) markings and a 'Hold bend with bar' instruction. The bass line has fret numbers 2, 4, 6, (6), 3, 5, 3, 3, 3, 3, 1, 1. The score is written on a single staff with a treble clef and a key signature of one flat.



# 25 YEARS

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Gtr. 1 tune down 1/2 step.

⑥ = E $\flat$     ③ = G $\flat$   
⑤ = A $\flat$     ② = B $\flat$   
④ = D $\flat$     ① = E $\flat$

Moderately Slow  $\text{♩} = 88$

Intro:

No Chord

Gtr. 1

With ad lib trem bar dives and effects

N.C.

6

D5/A

pick slide With bar (grad. pull up) pick slide With bar (grad. pull up) pick slide

With bar (pull up) pick slide

With bar (pull up)

pick slide

pick slide

pick slide

pick slide

pick slide

pick slide

With bar (pull up) With bar (pull up)

With bar (pull up) With bar (pull up)

With bar (pull up) With bar (pull up)

## Verse:

E5-9

D5/A

1. I vent my frus-tra-tion at you, old man, af-ter years your ears will hear.—  
2. See additional lyrics

PM. ....

E5-9

You screamed you tried, it's word of a weak-ling and prom-is-es made by a

PM. ....

D5/A

E5-9

li-ar. Drunk-en li-ar. Now you pick up that splint-ered chair

PM. ....

D5/A

that was aim-ing for your head.

A

E5-9

E5

head that should have been long a - go kicked in by me. — A -

PM.

D5/A

lone

Chorus:  
N.C.

Spoken: I won't lose a second of sleep for this.

0 4 (4) 3 1 0 2 (2) 1 4

D5/A

Don't touch me.

Don't touch me.

Don't touch me



N.C. DS/A

No, nev - er a - gain. — Don't touch me. Don't

1/2 1/2

0 4 (4) 3 1 0 2 (2) 1 4 0 2 0 2 0 3 0 2 0 0 2 0 5

DS/A

touch me. Don't touch me. No! Nev - er a -

2 0 0 2 0 3 0 2 0 0 2 0 5 2 0 0 2 0 5

gain. — Don't touch me a - gain. Spoken: I vow, lest I die tomorrow...

pick slide pick slide pull up on trem. bar and hold

0 (0) 0 (0)

Outro:  
N.C.

Err!

PM PM PM PM PM PM

3(3) 3(3) 3(3)

0 0 0 0 1 1 1 3 1 0 0 0 0 1 1 1 3 1 0 0 0 0 1 1 1 3 1

You'll nev-er be the fath-er I am.—— The

bas - tard fath - er to the thou - sands of the ug - ly, crit-i - cized, un - want - ed. The

### Double-time feel

ones with fath - ers just like you.—— We're fuck-ing you back, fuck-ing you back. I'm

Half-time feel  
Repeat and Fade  
N.C.

show-ing my life——right down your throat. Can I find the guts,—— can I feel the heart?——

Look at the ground - as you choke me up, does it taste like Teq - uil - a, or fail - ure?

PM. ....

3 (3)

1 1/13 1

### Double-time feel

Fuck-ing you back, we're fuck-ing you back. We're fuck-ing you back, we're fuck-ing you back. We're

PM. ....

3 (3)

1 1/13 1

### Additional Lyrics

#### Verse 2:

Orphaned to the dope and drinks, I learned my lessons well,  
 Somehow(?), from you. No tears. Can't clutch my regrets,  
 But these years of detachment have left me with  
 Demons now surfacing. But I'm becoming more than nothing.  
 You never knew the answers to any of my questions, did you?  
 You made up all the answers to my unimportant existence.

#### Chorus 2

You don't have to dump me off, not again.  
 Don't touch me.  
 Don't touch me.  
 Fuck no! Never again!  
 Don't touch me.  
 Don't touch me.  
 Don't touch me.  
 Fuck...

#### Outro:

Criticize  
 We're fucking back, fucking you back.  
 Unwanted, the one's with fathers just like you  
 We're fucking you back, fucking you back.  
 We're fucking back! (Fade out)



# SHEDDING SKIN

$\frac{1}{2}$  1c + 1m

Slowly  $\text{♩} = 72$

Intro:  
Play 4 times  
No Chord  
Gtrs. 1 & 2

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

*f* PM

Verses 1 & 2:  
Em7

Em7(maj7)+5

E° 7

Em7addA

w/Rhy. Fig. 1 (Gtr. 3, 3 times)

Em7 Em7(maj7)+5

Spoken: { 1. I don't want you to look at me while I'm shedding skin. I can't  
2. See additional lyrics

Gtr. 1

Gtr. 2

Rhy. Fig. 1  
Gtr. 3

(end Rhy. Fig. 1)

*mf* Let ring..... Let ring..... Let ring..... Let ring

E° 7 Em7addA Em7 Em7(maj7)+5 E° 7 Em7addA

afford for you to see what's inside. I'd rather shoot myself than have you watch me.

Em7 Em7(maj7)+5 E°7 Em7addA N.C.

*I feel you'd steal my skin to try and wear me. I was be - trayed - one more day*

Gtr. 1 Gtrs. 1 & 2

*grad bends 1/2 1/2 f*

0 0 0 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

*of my short life. - You were car - ried a - way, - had no shame.*

1/2 1/2 1/2

2 (2) (2) 2 (2) 3 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

*Just suf - fi - cate - my be - ing. I was me, - but you were - n't you. -*

1/2 1/2 1/2

2 (2) (2) 2 (2) 1 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

*You were stick - ing to me - like a scab. - So I peeled you a - way, - bled for days.*

1/2 1/2 1/2

2 (2) (2) 2 (2) 3 0 2 0 0 0 0 0 0 0 0 0 3 5 0 0 0 0 0 0 0 0 3 5 0

Then stepped out of my - self. —

B $\flat$ /D A5addD A $\flat$ 5addD

0 0 0 0 0 0 0 0 3 5 2 (2) (2) 2 (2) 2 6 5 4 0 0 0 4 (10)

Chorus:  
N.C.

I'm shed - ding skin, — chang - ing with-in, — fall - ing in. —

PM

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 2 2 1 1 0 0 1

Through swol - len eyes, — dreamed you died, — caught in - side. —

(PM)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 2 2 1 1 0 0 1

I'm shed - ding skin, — spread - ing thm, — sev - ered stem. —

(PM)

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 2 2 1 1 0 0 1



Cre - at - ed the end, — kill - ing a friend, — I'm shed - ding my skin.

(PM) — — — — —

0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 3 0 0 3 2 3 2 2 3 2 2 3 1 1 0 0 1

**Bridge:**  
N.C.

**B $\flat$ /D** **A5addD** **A $\flat$ 5addD**

You're fuck - ing — and suck - ing —

PM — — — — — PM. — — — — —

6 6 4 6 4 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

You're friend - less, it's end - less. — Your flow - er — has sour - ed. —

PM. — — — — — PM. — — — — — PM. — — — — — PM. — — — — —

1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

**Double-time feel**

It's end - less, — you're friend - less. — It's hard - er, it's

PM. — — — — — PM. — — — — — PM. — — — — — PM. — — — — —

1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3 1 2 1 3 1 3 1 0 3

strong - er, but no one's been in-side you long - er and hard - er and

PM .. PM. PM PM.

1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3

## Half-time feel

deep - er. To get you off, you need the fear. The fear, the fear,

PM PM

1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 1 2 1 3 1 3 0 3 2 3 2 4 2 5 3 4 3 3

the fear, the fear, It's —

A5 G5 F#5 F5

3

3 6 4 5 4 6 4 4 7 5 6 5 7 5 7 6 5 3 2 3 2 5 2 7 5 4 3 2 1

Verse 3:  
N.C.(E5)B $\flat$ 5/F

(E5)

B $\flat$ 5/F

nev - er love. Blood - y touch. Bro-ken wrist. Need-le rust

PM PM

9 3 9 3 3 3 12 3 12 3 9 9  
7 1 7 1 1 1 10 1 10 1 3 3  
0 0 0 0 1 1 0 0 0 0 1 1

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F

Chok-ing throat. Swal-lowed teeth. Head fuck. No peace.

PM. ....

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains four measures of music with lyrics: "Chok-ing throat.", "Swal-lowed teeth.", "Head fuck.", and "No peace.". The guitar line is in treble clef and contains four measures of music. The first two measures are marked with "PM." and a dotted line. The fret numbers for the guitar line are: 9, 3, 9, 3, 3, 3, 12, 3, 12, 3, 3, 3, 10, 1, 10, 1, 1, 1.

(F#5) C5/G (F#5) C5/G

I'm shed-ding my— skin. to peel— you off of

PM. ....

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains four measures of music with lyrics: "I'm shed-ding my— skin.", "to peel— you", and "off of". The guitar line is in treble clef and contains four measures of music. The first two measures are marked with "PM." and a dotted line. The fret numbers for the guitar line are: 11, 5, 11, 5, 5, 5, 14, 5, 14, 5, 5, 5, 12, 3, 12, 3, 3, 3.

(E5) B $\flat$ 5/F (E5) B $\flat$ 5/F N.C.

me. You've got to love me! Yeah.

PM. ....

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains four measures of music with lyrics: "me.", "You've got to love me!", and "Yeah.". The guitar line is in treble clef and contains four measures of music. The first two measures are marked with "PM." and a dotted line. The fret numbers for the guitar line are: 9, 3, 9, 3, 3, 3, 12, 3, 12, 3, 3, 3, 10, 1, 10, 1, 1, 1.

Guitar Solo I:  
N.C.(E5)

PM. ....

The guitar solo is a single line of music in treble clef with a key signature of one sharp (F#). It contains four measures of music. The fret numbers for the solo are: 13, 13, 14, 12, 14, 14, 12, 13, 14, 12, 14, 14, 12, 14, 14, 12, 14, 12, 14, 12, 10, 7, 10.



8va ..... (F15) loco 8va .....

7 3 3 3 3 3 3 3 5

17 12 12 18 12 19 15 15 17 15 16 16 14 14 16 13 12 15 14 12 11 12 11 10 11 10 9 12 11 8 11 5 12 6 13 14 17 17

14 17 14 17 16 16 17 18 14 14 16 14 16 16 18 14 16 16 15 15

Verse 4:  
(E5)

B♭5/F

(E5)

B♭5/F

Om - a - ment.

Shrunk - en head.

Play - toy.

Snake strike.

PM

PM.

(E5) Bb5/F (E5) Bb5/F

Poi-son-ous, Syph-il-lis. Drenched me. Soaked me.

PM ..... 1

PM ..... 1

9 3 9 9 3 3 12 3 12 3 3 3  
 7 1 7 3 3 3 10 1 10 3 3 3  
 0 0 0 0 1 1 0 0 0 0 1 1 1

(F#5) C5/G (F#5) C5/G

I'm shed - ding my skin, to drain you out of me.

PM. PM

(E5) Bb5/F (E5) Bb5/F N.C.

You've got to hate me! Yich!

PM. PM

Interlude:  
N.C.

Gtr. 1

semi - harm.

Gtr. 2

Gtr. 3

*mf*

PM. - - - - -

PM. - - - - -

13 14 17 13 14 17 13 14 17 14 16 18 15 17 19 15 17 19 15 17 19 15 17 19

[illegible][illegible][illegible][illegible]



(E5) B $\flat$ 5/F

Outro: (E5) B $\flat$ 5/F

(E5) B $\flat$ 5/F

(E5) B $\flat$ 5/F

(E5) B $\flat$ 5/F

(E5) B $\flat$ 5/F

*Verse 2.*

I don't think you belong in here, I feel I'm sick.  
 Don't ask because you know damn well where I've been.  
 I've kept a simple woman through the thick and thin.  
 But I've found the guts to sever from my Siamese twin.  
 I throw you away. Every day. A dead part of life.  
 Strangling back. Seething black. In between my longing for fortune.  
 Blood on my face that came from your face.  
 The mix of kissing and bleeding. I put you away.  
 I shut you away. I pissed you away. I threw you away.

# THROES OF REJECTION

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. tune down

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Moderately ♩ = 120

Intro:

E5

Gtrs. 1 and 2



No Chord(E5)  
Bass and Drums

7

Intro: E5 Gtrs. 1 and 2

*f* w/wah wah

(Gm)  
Gtr. 1

(Gm) Gtr. 1

Gtr. 2

Gtr. 2

A.H. .... 1 2

A.H. .... 1 2

\*Pitches are approximate

F5  
Gtrs. 1 and 2

P.M. throughout  
w/wah wah

G5 F5 G5 F5 A5 Bb5 A5

This is feed-ing what I am, yeah.



F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

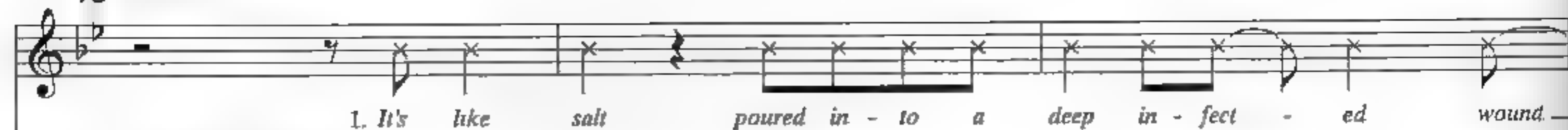
F5 G5 F5 G5 F5 A5 B $\flat$ 5 A5

F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5 F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

F5 G5 F5 G5 F5 A5 B $\flat$ 5 A5 F5 G5 F5 G5 F5 A5 B $\flat$ 5 B5

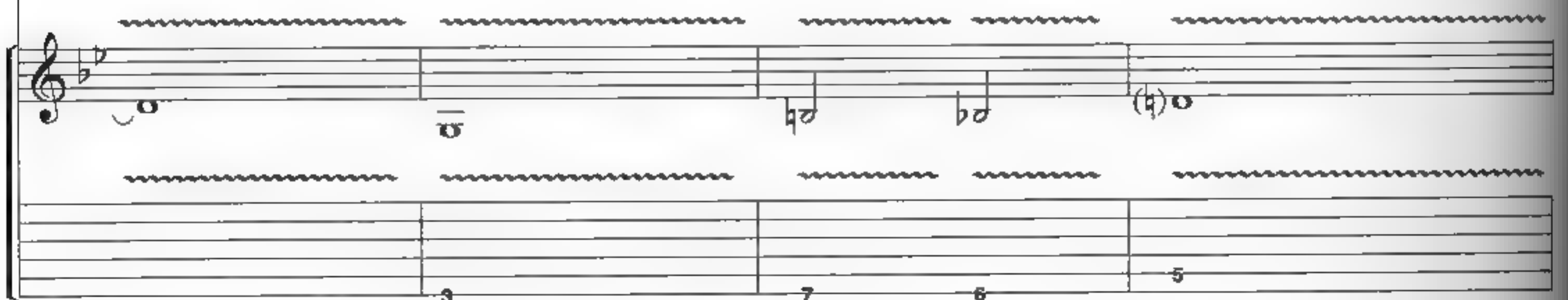
Verses 1 and 2:  
N.C.(Gm)

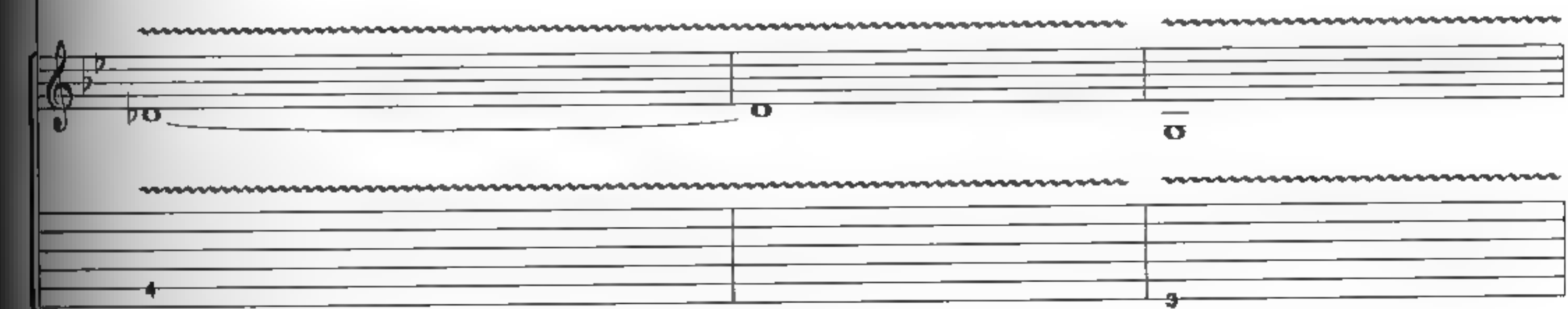
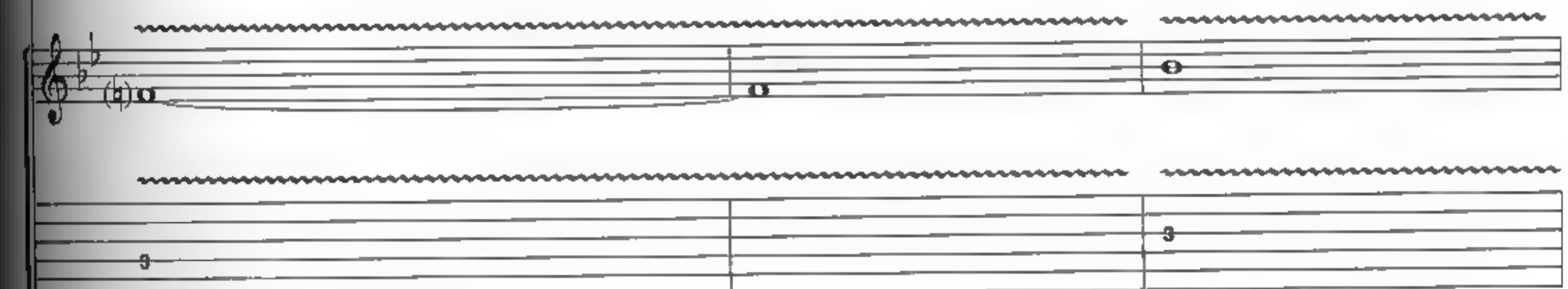
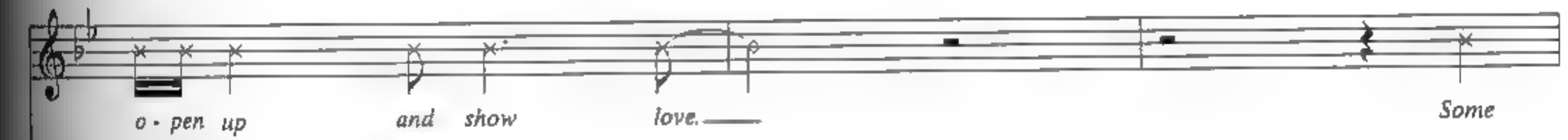
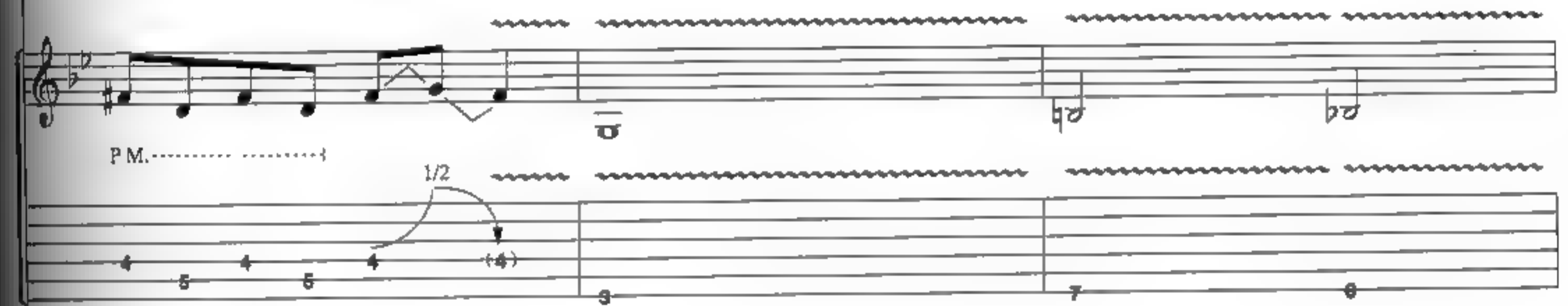
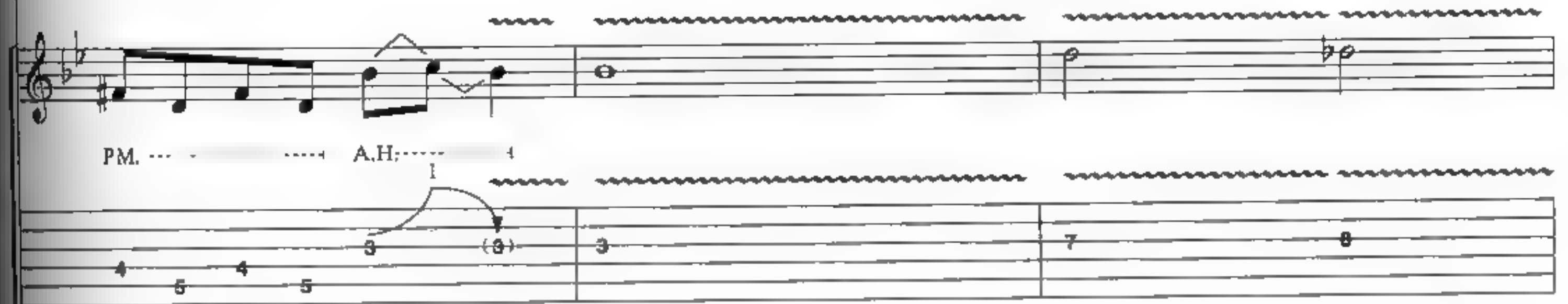


Gtr. 1



Gtr. 2







pret-ty girl with long hair, some bald guy writh-ing.

A.H. 1 1/2

A.H. 1 1/2

\*Pitches are approximate.

**Choruses 1 and 2:**

**E5**

**C5**

**E5**

1. Re - jec - tion, the kind that's self in - duced. Re - jec - tion,  
2. See additional lyrics.

Gtrs. 1 and 2

**Bb5**

**E5**

**C5**

the tongue that's bit - ten through. Re - jec - tion, the naus - e - at - ing stab.

E5

To Coda

Interlude:

F5

Re - jec - tion,

it's feed - ing what I am. —

Yeah,

Short fuse. —

G5 F5

G5 F5 A5 B $\flat$  5 A5 F5

G5 F5

G5 F5 A5 B $\flat$  5 B5

F5 G5 F5

G5 F5 A5 B $\flat$  5 A5 F5

G5 F5

G5 F5 A5 B $\flat$  5 B5D.S.  $\text{\textcircled{S}}$  al Coda

Coda

Guitar Solo:  
N.C.(E5)

Guitar 3

Measures 1-4 of the guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with bends. The bass staff shows fingerings and fret numbers: 15, 17, 17, 17, 17, 17, 20.

Measures 5-8 of the guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with bends. The bass staff shows fingerings and fret numbers: 20, 20, 20, 20, 16, 17, 16, 17, 15, 17, 14, 17, 15, 17, 10.

Measures 9-12 of the guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with bends. The bass staff shows fingerings and fret numbers: 17, 15, 17, 16, 17, 15, 17, 15, 12, 15, 12, 17, 15, 12, 15, 12, 15, 12, 15, 11, 14, 11, 14, 13.

Measures 1-4 of the guitar solo. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with bends. The bass staff shows fingerings and fret numbers: 20, 7, 9, 7, 9, 9, 9, 7, 12, 10, 12, 10, 12, 10, 12, 10.



**F5**

w/Fill 1 (Gtr. 1, 4 times)

N.C.(ES)

N.C.(E5)

A musical score for a guitar solo. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a bass line with octaves and chords. The bottom staff shows the fretboard with numbers 1-12 indicating fingerings for the notes. The piece is titled 'N.C.(E5)' and includes a 'Solo' section.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a guitar staff with a fretboard diagram. The melody is in G major and 3/4 time. The guitar part shows fingerings for each note, including a key signature change to one flat (F major) in the second measure.

w/Fil, 2 (Gtr 2)

w/Fil. 2 (Gtr 2)

6 6 6 6 6 6 6 3 3 3 3 3 3

12 13 12 14 13 14 12 14 12 13 15 17 15 13 17 17 17 17 20 18 18 18 18 22 20 20 18

Fill 1

Gtr 1

5 7 9 5 7 9

Fl. 2

Gtr. 2

4 5 7 4 5 7 5 6 3 5 6 3

19 19 19 19 22 20 17 17 17 17 20 18 19 19 19 19 22 20 20 20 20 24 22 22 10 12 13 10 12 13 10 12 13 10

E5 C5 E5

Re - jec - tion, takes life a - way from eyes. Re - jec - tion,

Gtrs. 1 and 2

Bb5 E5 C5

will give you to the skies, Re - jec - tion, it makes me more than man.

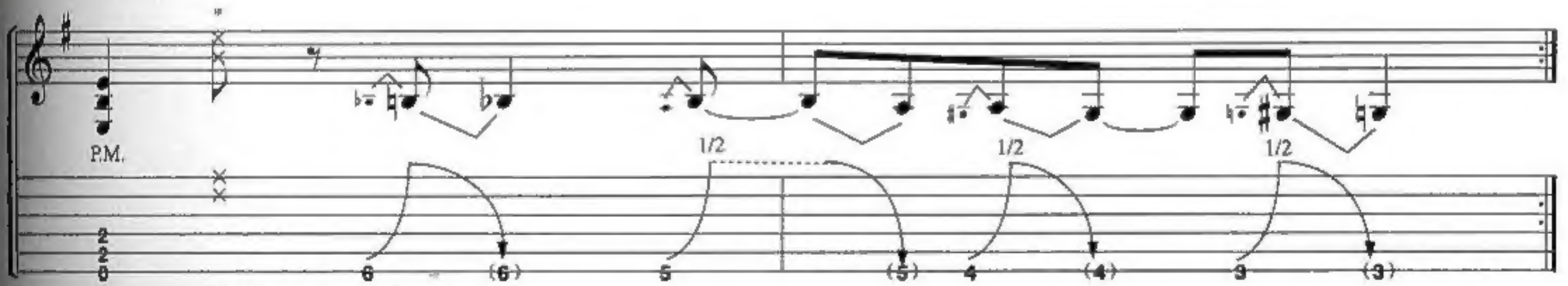
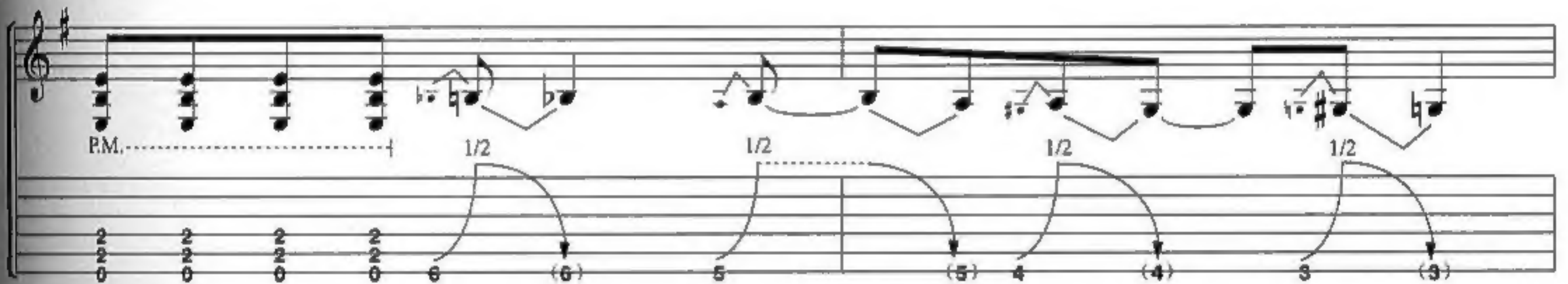
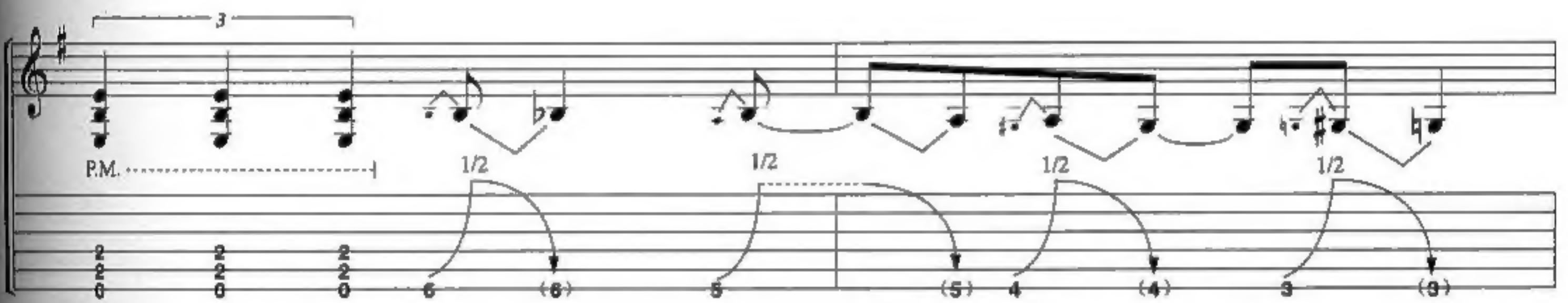
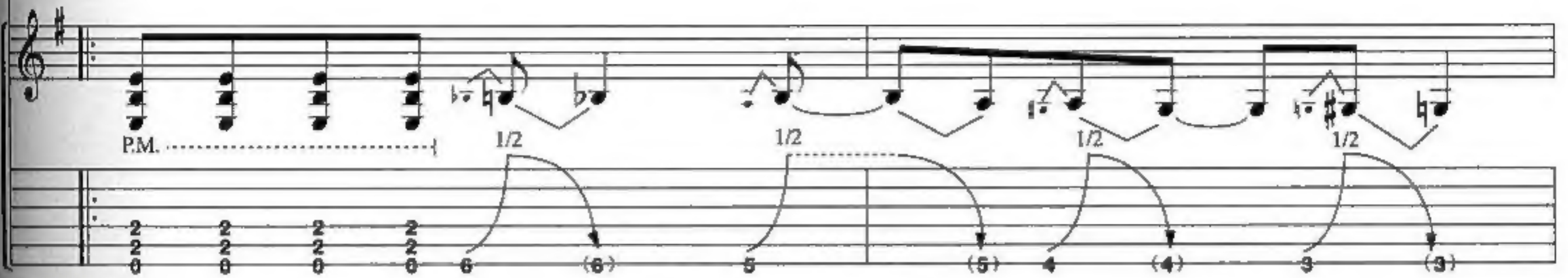
E5

Re - jec - tion, is drown - ing what I am.

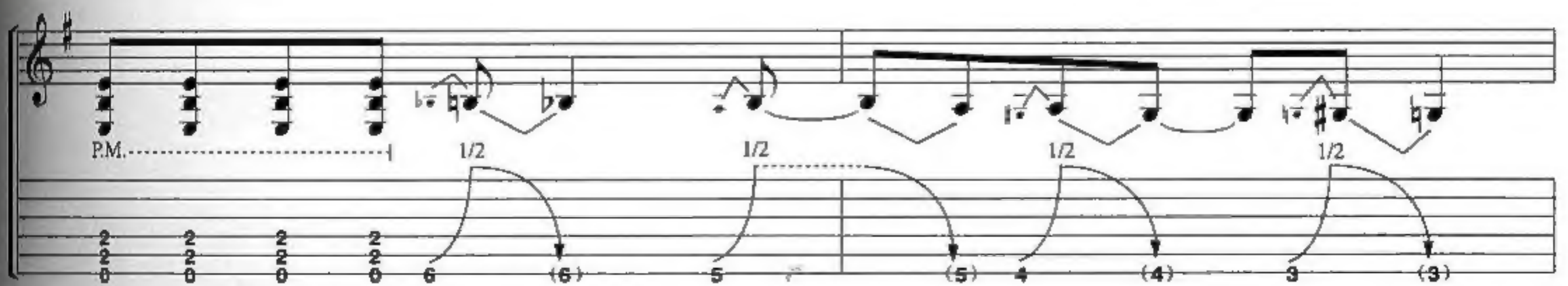


Outro:  
E5

(1st time only)



\*Strike strings on other side of nut.





(E5)

P.M. ....

1/2 1/2 1/2 1/2

0 2 2 0 0 6 (6) 5 (5) 4 (4) 5 (3)

P.M. ....

1/2 1/2 1/2 1/2

0 2 2 0 0 6 (6) 5 (5) 4 (4) 3 (3)

1/2 w/fdbk.

0 2 2 0 0 6 (6)

### Additional Lyrics

*Verse 2:*  
 If there really is a god  
 Then it's punishing me constantly.  
 She let me taste that sugarhole  
 And of course I wanted more.  
 But no, I'm reduced to a Rotty panol snort  
 And a lot of drinks.  
 This shit goes on and on, just look  
 Down my pants. (To Chorus 2:)

*Chorus 2:*  
 Rejection, it ain't a fucking game.  
 Rejection, my human dick to blame.  
 Rejection, a sociopathic plan.  
 Rejection is feeding what I am. (To Guitar Solo )

STRENGTH BEYOND STRENGTH  
BECOMING  
5 MINUTES ALONE  
I'M BROKEN  
HARD LINES, SUNKEN CHEEKS  
25 YEARS  
SHEDDING SKIN  
THROES OF REJECTION



WARNER BROS. PUBLICATIONS INC.  
15800 N.W. 48th Avenue • Miami, FL 33014  
A Warner Music Group Company



7 23188 20650 6

ISBN 0-89724-273-4

**\$22.95**  
In U.S.A.  
GF0650